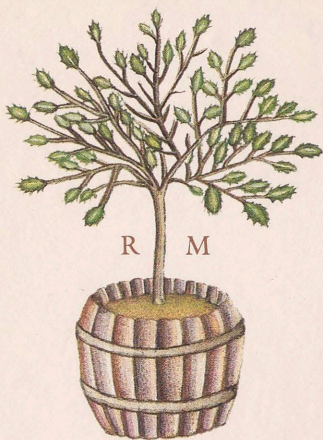


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Somerset Place,
21st April, 1825.

My Lord,

I most respectfully request the honour
of Your Lordship's acceptance of the accompanying
Volume, which, I entreat, may be allowed a retired
corner in your valuable Library. I fear it will
be found to possess little pretension to such dis-
tinction, except its rarity, - for, as I had a
peculiar pride in being permitted to dedicate
the work to Your Lordship, I resolved that it
should not be common, and have, therefore,
confined the impression to a few copies, as
presents to friends.

With sentiments of the greatest respect,
I have the honour to subscribe myself,

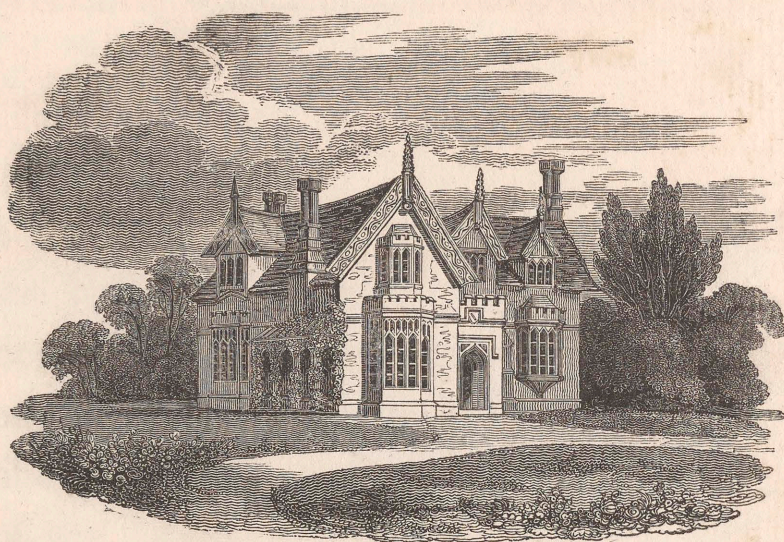
My Lord,

Your Lordship's most Obedt,
and most Ardent Servant,

M^{rs}: Fawcett.

The Right Hon^{ble}
Lord Grenville
Esq. Esq. Esq.

HINTS
ON
RURAL RESIDENCES.



It's roof with weeds and mosses cover'd o'er,
And honey-suckles climbing round the door;
While mantling vines along it's walls are spread,
And clustering ivy decks the chimney's head.
KNIGHT'S Landscape.

LONDON.

1825.

TO
THE RIGHT HONOURABLE
WILLIAM WYNDHAM LORD GREVILLE

cc. 2c. 2c.

My Lord,

I should not have presumed to request the patron of Your Lordship's protection of the following pages, if the splendour of Your Life did not prove, that Your liberal and distinguished encouragement of the Arts, proceeds from the Grandeur and Comprehension of the most exalted Mind—and that the most pleasing Precepts of refined Taste, may best be learned from Your own classical Doctrines. No wild doctrines are here intro-

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TO

THE RIGHT HONOURABLE

WILLIAM WYNDHAM, LORD GRENVILLE,

&c. &c. &c.

MY LORD,

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Principles,—upon the belief, that true
Taste in every Art, consists more in adapt-
ing tried expedients to peculiar circum-
stances, than in an inordinate thirst after
Novelty.

I have the honour to subscribe myself,
with profound respect,

MY LORD,

YOUR LORDSHIP'S most obedient,

and most humble Servant,

NICHOLAS CARLISLE

Somerset Place,
14th April, 1825.

Principles,—upon the belief, that true Taste in every Art, consists more in adapt- ing tried expedients to peculiar circum- Residence, than in an inordinate thirst for Novelty.

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IF it be true, as a judicious Writer has observed, that the ARTS are relished in proportion as they are understood,—and encouraged, as they become familiar,—it is surely the duty, as well as the interest, of every Professor freely to communicate the Principles of his Art, and to make it's Practice generally intelligible.

With this honest conviction many DESIGNS and OBSERVATIONS have been published, as an Introduction to the delightful study of ARCHITECTURE,—liberally affording the most useful information, and candidly inviting their Readers to consider it as being less dependent upon *Physical*, than *Intellectual* Skill,—thus modestly endeavouring to remove by Reason those Prejudices which obstruct the progress of that encouragement, by which Architecture alone can maintain it's power of executing Works, capable of becoming National monuments, to mark to after ages, the Prosperity, Glory, and Talent of the Country.

To the Professor, the following pages do not pretend to afford instruction,—they have been collected at intervals to avoid error, and to assist others who may be unskilled as myself, in forming a correct opinion of the elegance and propriety of a DESIGN, and a true estimate of the Cost of it's erection, before they proceed to the serious Expense of building.

It will be remarked, that I have invariably used the language of the Author from whom the Sentiments are taken, as the best excuse for my temerity in venturing upon this difficult Subject. Advice and Caution may, possibly, be received with indifference by those who are intent upon a favourite object,—but I have a pleasure in introducing under one view, the fair and honourable counsel of PROFESSIONAL MEN,—and in freely declaring, in justice to their Integrity, that if Folly should afterwards complain, it cannot be from want of good Admonition.

RESIDENCE.

THE Elegancies of Life are the results of Prosperity in all Countries, but in none are the means of Comfort so much cultivated, as in ENGLAND. Splendour and Magnificence are made subordinate to the calmer enjoyments of Domestic felicity, and are far less the objects of an Englishman's desire, than the means of friendly intercourse and of rational Retirement. That our Buildings should be designed with views peculiar to these objects, may well be expected,—and they have been so successfully brought to accomplish this end, that all Countries have acknowledged the superiority of our Habitations for the purposes of life, and studiously imitate the arrangement of an English Dwelling.

A RESIDENCE may be considered under two points of view,—*first*, as relates to it's fitness for the purposes of the Family, embracing the requisites of Social life, which, by Education and Habit, have become necessary,—and, *secondly*, as connected with external claims to Respectability, including whatever tends to produce those impressions, which are commendatory to the tasteful and judicious.

By the term RESIDENCE is here implied, all that belongs to the Mansion, it's Grounds and Plantations,—for the Building is but a part of the greater whole. In general, Cheerfulness, Comfort, and a due proportion of Elegance, are the prevailing features which are desirable to the Exterior,—these are accompaniments to the Dwelling which ought at least to be expected, and the sources which afford them, should be simple and genuine,—for the British prefer Realities to the professing assumptions of Fancy, and in the arrangements where the Arts are employed, care should be taken to do nothing which may seem a violence to Nature.

PAPWORTH'S Rural Residences, pp. 73, 61.

SCENERY.

It would be a fruitless attempt to harmonize the *Landscape* with the *Building*, if their Characters were incongruous with each other,—they must be associated, therefore, with reference to the Characteristics of each,—that is to say, the COTTAGE, with rustic or rural Scenery,—the VILLA, with the beautiful,—the PALACE, with the grand,—and the CASTLE, with Rocks, rugged or alpine Scenery, with the Forest and the bolder Products of Nature.

It has been properly observed of the RUSTIC, as it relates to character,—that it is simple and inartificial,—a mixture of the wild with unstudied cultivation, although not enough of the latter to have produced the Pastoral enjoyments of life:—

Of the RURAL,—that it is accompanied by marked evidences of Civilization, and a desire to possess Convenience and Comforts, with such Embellishments as are not expensive, or allied to Luxury:—

Of the BEAUTIFUL,—that it is expressed in Gaiety and Luxuriance, by an easy Gracefulness of forms and parts, and that its qualities are Light-

ness, Neatness, Symmetry, Regularity, Uniformity and Propriety :—

And, of the GRAND and SUBLIME,—that actual Magnitude, Solemnity, and Simplicity are it's essential Qualities.

PAPWORTH'S Ornament. Garden, p. 14.

In the theory of Rural Scenes, so much is *Irregularity* of parts a constituent of Beauty, that it may very nearly be said, that *Equality is Deformity*.

SMITH'S Remarks, p. 13.

It is a question submitted to the Public, whether Architectural Designs, in general, should be uniform?—that is, having corresponding parts on each side of a centre;—or, whether they should be composed of parts dissimilar, though harmonious?

Uniformity, it is conceived, belongs only to the higher classes of Architecture,—but this Uniformity, exhibiting only a dull monotony, is not so suitable for many Architectural purposes, as when Variety is studied, which is the grand Principle of Beauty in Building.

Uniform Buildings have but one point of view,

from whence their parts are corresponding,—from every other point, they fall into the Picturesque by the change of Perspective, which is an argument drawn from Nature, that the Picturesque is the most beautiful,—but it is more difficult to manage, and requires the same sort of Skill and Genius, as fine Musick. The Flanks of our Churches, and other Public Buildings, generally fall into the Picturesque, and are far preferable to the Fronts.

It is in the Inside chiefly, that Ornaments should be objects of attention, where they are not liable to be destroyed by the Weather. Simplicity and Variety in the great outline of Buildings should be considered, both in the greatest and the smallest Works.

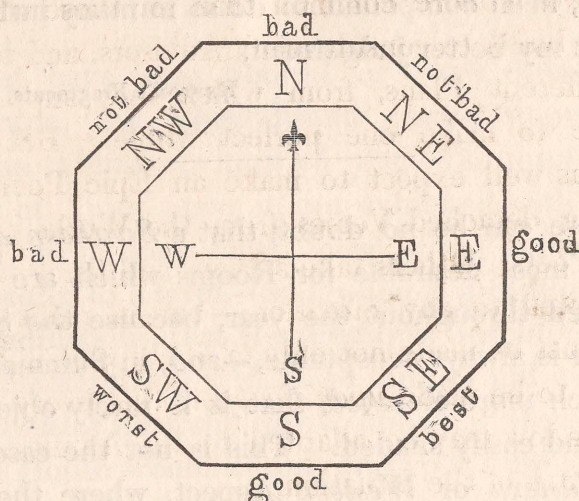
GANDY's Designs for Cottages, &c. pp. 7—8.

ASPECTS, and PROSPECTS.

NOTHING is more common than for those who intend to build, to consult many Advisers, and to collect different Plans, from which they suppose it possible to make one perfect whole. But they might as well expect to make an Epic Poem, by selecting detached Verses from the Works of different Poets. Others take a Plan, and fancy it may be adapted to any Situation,—but in reality, the *Plan* must be made not only *to fit the spot*, it ought actually to be made *upon the spot*, that every Door and Window may be adapted to the ASPECTS and PROSPECTS of the Situation.

I consider the ASPECT as of infinitely more consequence to the Comfort and Enjoyment of the Inhabitant, than any PROSPECT whatever,—and every common Observer must be convinced, that, in this Climate, a *Southern Aspect* is most desirable,—but few are aware of the total difference in the effect of turning the Front of the House, a few points to the *East* or to the *West* of the *South*,—because, although *the South-East is the best*, yet the *South-West is the worst* of all possible Aspects,—for this

reason, *viz.*, all blustering Winds and driving Rains come from the South-West, and, consequently, the Windows are so covered with wet, as to render the Landscape hardly visible.



REPTON'S Fragments, pp. 106, 107, 111.

To the remark, which recommends “placing the best Rooms towards the best Views and the best Aspects,” I should add, “not placing the *Entrance* on the same side of the House with the *principal Apartments*,”—and thus, after all, it will be found, that nine times in ten the Entrance must be on the *North* side,—and notwithstanding the absurdity of a

magnificent Portico towards that Aspect, where no Sunshine can illumine it's columns, or require it's shade, almost all the finest Porticos in England are placed to the *North*,—and I have myself, from necessity, been compelled to do so in many instances, against my better judgement.

REPTON'S Fragments, p. 113.

There can be no doubt, that a *Southern Aspect* is the most desirable for Rooms which are to be occupied throughout the year, because the Sun in Winter is always acceptable,—and, in Summer, it is so much more elevated, that it is rarely objectionable, and easily shaded. This is not the case with the *Eastern* or *Western Aspect*, where the rays being more oblique, are not to be shaded but by obliterating the Prospect,—and, as the prevailing Winds with *Rain* generally come from the *South-West*, a little turn towards the *South-East* is to be preferred.

REPTON'S Fragments, p. 199.

SITUATION.

It must have been noticed by every observer of Landscape, that, when distant ground slopes, and forms an extensively inclined plane, the masses and groups of Trees upon it, are exhibited with much greater effect, than could occur, if the surface had been nearer to a level,—and, when it is continued in bold undulations, that the display is benefited.

In contemplating a Place so formed and wooded, the Spectator naturally says to himself, “How admirably a House would occupy the spot I see there”!—and the Imagination readily converts the Scene from that of Landscape only, to a Habitable Residence. And so, when we are about to build in such a place, it is proper first to view it thus at many points, until the mind is satisfied with the Station proposed, and afterwards to visit the identical Scite and observe, if it be also one that can be with propriety adopted, taking into consideration the VIEWS it commands,—the ASPECT and SHELTER it could obtain,—the conveniency of ROADS, WATER, and DRAINAGE, and all the local circumstances

necessary to the Health, Comfort, and Pleasure of the Inhabitants.

When this is satisfactorily concluded, the Style and Character of the House and Offices should be studied, so that they shall be suited to the Occupancy and to the surrounding Scenery.

PAPWORTH'S Ornament. Gard. pp. 17-18.

The four indispensable requisites for the Situation of a Country Residence,—*viz.*, its SOIL, WATER, ESCAPE of the latter, and the ASPECT of the Building itself, being considered,—it will be proper to notice other essentials, which, although of a secondary nature, are of importance to its pleasurable intention:—

The ROADS by which it is surrounded, and the Communication with a City, a Town, or large Village, should be such as will afford pleasant Rides and Walks, and allow the supply of Necessaries, which small Grounds cannot produce in themselves, and for which there is frequent need:—

The CASUALTIES also, and INDISPOSITIONS to which the Members of the Family are subject, render it proper, that it should not be far removed from MEDICAL AID:—

And few Proprietors would choose to be a considerable distance from a CHURCH, which, if situated beyond a mile, (unless a Carriage is used for conveyance), too readily admits excuses for the neglect of Religious Duties.

These considerations apply to every House, and notwithstanding all of them may not be of equal weight with every individual, no Scite should be adopted without giving to each a careful attention.

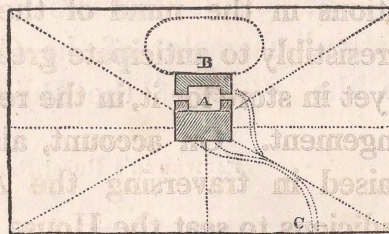
The result being favourable, and the surrounding Scenery affording those Beauties which constitute the charm of the Country, it will then be proper to determine on the Character and Form of the House itself,—it's SIZE being determined by the number and quality of the Family, and by the nature of it's appropriation,—the peculiar features of the spot itself, or the natural character of the Country, will properly give the *Style* of the Building to be erected.

PAPWORTH'S Rural Residences, p. 29.

The Scite for the House itself must evidently have the lead of every other part, and too great care cannot be taken, that it shall be well placed upon the ground,—by which is meant, that it shall command all the advantages which the spot itself is ca-

pable of affording, with such others as are to be obtained by VIEWS, OPENINGS, or SHELTER from the adjacent Country, and from APARTMENTS so situate as also to receive the highest possible benefit of ASPECT,—the Mansion having free and well regulated connexion with it's Offices and Gardens. A supply of WATER, and the means of quick and ample DRAINAGE from all these, are no less important considerations,—and indeed, amongst the wise Ecclesiastic Builders in our own Country, and with the Architects of Rome and Italy, it was the first.

If the quantity of ground be but of moderate extent, unless very small indeed, it is evident that it would be generally injudicious to place the House *in the middle of the property*,—



a., house.

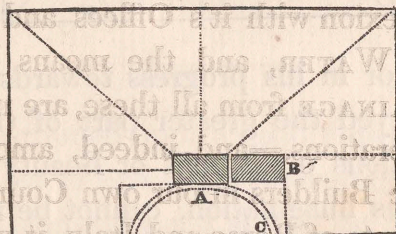
b., offices.

c., road.

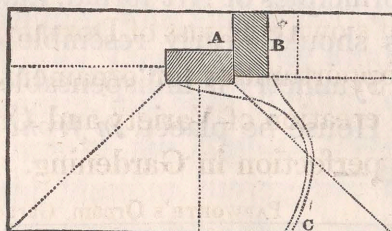
because it's situation being nearly equi-distant from it's Boundary, as shown by the dotted radial lines, the means of producing Variety would be limited,—

and the very principles of Art forbid, that Quantities and Distances should nearly resemble each other, except where Symmetry is indispensable.

Should the House be placed *in front* of a similar spot of ground,—

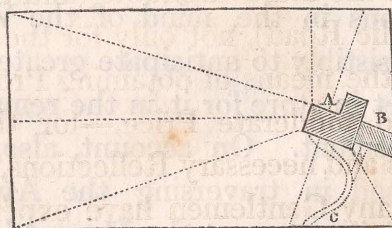


and unless the Offices are removed from the House, the distances become more equal than in the former case, and the APPROACH is wholly dispensed with, although a feature capable of producing advantageous sensations in the mind of the Visitor, as it leads him irresistibly to anticipate greater claims on his respect, yet in store for it, in the remaining parts of the arrangement. On account, also, of expectations so raised in traversing the APPROACH, it cannot be judicious to seat the House *deeply* in the plan,—



for the Visitor in his progress towards the House, having surveyed the greater part of the Grounds, the anticipations of Extent or Beauty still further interesting his imagination, cannot be realized, and he constantly returns by the Road which he came, disappointed or disgusted.

When the House is situate *near the side* of the Property,—



all the objections, before stated, are thereby avoided.

The radial lines have here the greatest length, that can be obtained,—they diverge from points situate in the building most favourable to command

Views within it's own compass of Domain, and present the amplest opportunities for ornamental improvement, and the creation of Variety and Change which is essential to perfection in Gardening.

PAPWORTH'S Ornam. Garden. pp. 34—36.

Having determined upon a good, convenient PLAN, *and resolved not to make any alterations in it whatever*, the next consideration should be, to fix upon a pleasant Situation, well clothed with wood, and plentifully supplied with Water, taking care that the spot be free from Damps, or other unwholesome Vapours. If near to some Village, or Market Town, it would seem the more desirable (and especially, if near to a Public Road), not only for the sake of Society, but for the means of obtaining Provisions at a reasonable and moderate Price,—for the want of these previous and necessary Reflections, it has been known that many Gentlemen have expended considerable sums upon a favourite Situation, and have at last been compelled to abandon it, filled with disgust and reproach.

ELSAM'S Rural Architect. p. 8.

After long experiencing the many inconveniences to which LOFTY SITUATIONS are exposed,—after frequently witnessing the Repentance and Vexation of those who have hastily made choice of such Situations, under the flattering circumstances of a clear Atmosphere and brilliant Sky,—after observing how willingly they would exchange *Prospect* for *Shade* and *Shelter*, and after vainly looking forward to the effect of future Groves, I am convinced, that it is better to decide the Situation of a House, *when the Weather is unfavourable to distant Prospects*, and when the Judgement may be able to give it's due weight to every circumstance, which ought to be considered in so material an object,—that the Comforts of Habitation may not be sacrificed to the fascinating glare of a Summer's day.

REPTON'S Landscape Garden. p. 175.

The Cottage Orné, the Cassino, or the Villa, should be designed with a studied reference to the spot, on which either is to be erected,—for circumstances of combination will make some features to be desired, and others to be avoided, which wholly depend on localities and surrounding Scenery. There are also considerations, respecting the Situa-

tion desirable for a House, which deserve the most careful attention, as they are intimately connected with Salubrity and Comfort.

Of these, the foremost are, *Dryness of Soil*, with the conveniencies of *Drainage*, and the means for a plentiful supply of *good Water*.

A judicious Writer on Architecture, who, if not an Ancient, is the oldest of the modern Authors on that subject, urges forcibly and quaintly this doctrine,—“Be sure,” he says, “to build only *where good Water is to be had freely*, and where you can *as freely get rid of it*.” Notwithstanding the intelligibility and simplicity of this rule, it is not unfrequently neglected.

PAPWORTH'S Rural Residences, p. 27.

ARCHITECT.

FROM what has been said, and from a knowledge that a vast variety of study and information is necessary to create a Residence suited to a man of Taste and Fortune, it is evident that the ARCHITECT ought to possess the Qualifications, both of the Painter and the Sculptor,—and the power of combining the theories of Art with Scientific excellence. This is not, however, generally understood,—nor is it generally known, that the Profession of an ARCHITECT *is separate and distinct from that of the BUILDER*,—and, that the latter is dependent on the Architect for the higher Qualities, which adorn his Works.

Architecture, which embraces every feature relating to the Residence, is both an Art and a Science,—or rather, is a Science over which Art presides,—the knowledge that is required, is derived from so extensive a field of study as necessarily to make the attainment extremely difficult, and the application of these to practice, is of a no less arduous nature,—hence the Greeks, who understood the Art, distinguished the Architect *from the BUILDER*.

To him the *Design* was entrusted, and the executive parts were performed under others, but subject to his inspection and control, as it is now with us. He was an Artist of the first Class,—skilled in Design, and all the Principles of Lineal Composition,—professedly a Sculptor, and a Painter in every Qualification, except, indeed, in what is called “handling or treatment of the material,”—for a thorough knowledge of the arrangement of Colour is essential to his Pursuit.

Such should be the ARCHITECT,—endowed with a capacious grasp of mind,—full of Imagination,—extensively versed in the Mathematicks,—in the Principles of Art and Science, and practically an Artist.—*Not so the BUILDER*,—the demand which is made on his time by the execution of the detail, is imperative for all that he can bestow upon them,—the purchase and arrangement of materials, the government of numerous work-people, the financial cares and his calculations in matters which involve either Profit or Loss, fill up every moment of his Leisure, and leave him no time to devote to the depths of Study, or the theories of Art.

Thus it will appear, that Architecture, in the proper sense of the word, is “less dependent on *physical* than *intellectual* skill,”—and that the

ARCHITECT is he only, who is absolutely an Artist in his Profession, and that the BUILDER's duties belong to the execution alone.

These Observations are most essential,—for, until the Public discriminate between the labours of the *Mind*, and those of the *Hand*,—between Works of mere fancy and those of sound judgement, every Bricklayer, Carpenter, or Mason, will assume the Distinction due only to the Artist,—nay, every man will become “*his own Architect*,”—at least, few will doubt their own Qualifications for the task, so long as they remain *unconvinced of their Folly*.

PAPWORTH's Ornament. Garden. pp. 30-31.

I am very far from intending by what I have just said, to undervalue a Profession I highly respect, or to suppose it unnecessary,—on the contrary, I am very anxious to shew, that whoever wishes his Buildings to be real Decorations to his place, *cannot do without an ARCHITECT*. *Not, indeed, a mere Builder, but one who has studied LANDSCAPE, as well as ARCHITECTURE*,—who is no less fond of it, than of his own Profession,—and who feels that each different Situation, requires a different disposition of the several parts. In reality, this consideration

points out the use, and greatly exalts the character, of an ARCHITECT:—It is an easy matter, by means of some slight changes in what has already been done, to avoid absolute Plagiarism, and to make out such a Design as may look well upon paper,—but to unite with correct Design, such a disposition as will accord, not only with the general character of the Scenery, but with the particular Spot, and the Objects immediately round it, and which will present, from a number of points, a variety of well combined parts,—requires very different, and very superior Abilities.

PRICE's Essays on the Picturesque, vol. 2. p. 210.

DESIGNS.

IRREGULAR surfaces of Ground sometimes admit of dispositions and arrangements of the Lower Rooms particularly, which are exceedingly desirable, and which could not be provided for in the Design, unless the Architect had an intimate knowledge of the spot, selected for the purpose. It has been too common a practice to adopt Plans, without this exercise of judgement,—and hence, many Buildings are so disposed, that some of the principal apartments are properly *above* the surface of the ground, whilst others are *beneath* it,—so that even in an elevated Situation, parts of the House suffer the injuries consequent on building in a hollow, and the whole becomes damp and unhealthy,—when, had the inclined lines of the soil been judiciously considered, and the natural forms assisted by such artificial moundings as might be readily executed at a small expense, the whole would have been complete, and superior accommodation and effect obtained,—as well as healthfulness, and security from the result of Damps, and the ravages of the *Dry-rot*.

PAPWORTH'S Rural Residences, p. 65.

Presuming that every spot of ground, possessing reasonable extent and good soil, is capable of conversion to the purposes of Rural and elegant Enjoyment, and the Proprietor having resolved on the Style of building, which he will adopt for his Habitation,—his next proceeding should be, *to have the whole intended Improvements fairly drawn on paper*, so as to embrace the complete arrangement of every part. It is from foresight of the numerous difficulties to be removed, advantages gained, and deficiencies to be supplied consequent on this practice, which makes an early employment of the Artist in Architecture and Ornamental Design demonstratively conspicuous, even at the commencement of the Undertaking. The Errors that otherwise occur, and afterwards admit of no remedy, unless by immense sacrifice of property, are secretly lamented by Thousands of persons whose knowledge, so dearly bought, would be as generally communicated, *but that each is unwilling to proclaim the great mistake which he has committed, in placing too implicit confidence in his own unaided powers*,—and, without this experience, it rarely happens that the individual is doubtful of his ample Qualifications to excel, because it is always easier to “*please his own fancy*,” than to satisfy the understanding of himself or of others.

The Landscape Draughtsman complains, with great reason, that the Gabled Roof, and Ornamental Chimney, the Mullioned Window, and Thatched Penthouse, are daily giving place to the Italian form, and crude Verandah,—features incompatible with the humble and retired Residence of the Cottager.

The Architectural appearance of the Building is, no doubt, a secondary consideration.—but, when effect can be produced by simple means, and at a moderate expense, this double interest is created.

ROBINSON'S Rural Architecture, *Address and Design 15.*

In applying Cottage Architecture to a Residence, much care is necessary in preserving the Simplicity of the component parts, or the idea of the Cottage will be lost in the Magnitude of the Building. The term, indeed, is barely applicable, but to Dwellings on a very moderate scale, and any endeavour to apply the character to larger Edifices, has invariably failed, excepting where the Architect has produced the appearance of a cluster of Cottages.

ROBINSON'S Rur. Archit. *Design 19.*

Even in old *Gothic Cottages*, we never see the *sharp pointed arch*, but often the *flat arch* of Henry the Eighth,—and, perhaps, there is no form more picturesque for a Cottage, than buildings of that date, especially as their lofty perforated Chimneys not only contribute to the beauty of the outline, but tend to remedy the curse of the poor man's fire-side, "*a smoky house.*"

REPTON'S Land. Gard. p. 151.

The difference of expense between *good* and *bad Forms* is comparatively trifling,—the difference in their appearance, immense,—then, where Grandeur and Magnificence are less thought of, the most Painter-like effects might be produced, even by a mixture of the simplest things, when properly placed, and combined with others.

PRICE'S Essays on the Picturesque, vol. 2. p. 217.

More than immediate calls and accommodation for a Friend and social Visitant require, only introduce trouble and anxiety, without enlarging the field of real enjoyment.

"Those calm desires that ask but little room."

MALTON'S Cottage Architect. p. 7.

Many are the persons, whom Experience has taught that, *after building a House, the Design when executed*, has not accorded to expectation, or realized the idea conceived of it, *from having beheld it on Paper*. Three causes may be assigned for this frequent Disappointment,—

First, from the unintentional deception of the Architect, who, to give a good effect to his Drawing, throws bolder shadows from the projecting parts of the intended building, than their actual projectures would cast from the Sun's light,—and, from his giving to the receding parts, too great a disparity of tint, in order, as Painters express themselves, “to keep such parts back,”—thus producing an effect, which the reality will not assume from the light of Nature, the parts being of the same coloured materials. Such practice serves greatly to deceive, when estimating the effect of any intended erection from inspection of the Drawings:—

A *second* reason proceeds from the Design of each front of the Building being given separately in geometrical, and not conjointly, as in perspective Delineation. Considered apart, each Front may be very pleasing, but extremely incongruous when brought into one focus,—with other misconceptions in the appearance of elevated parts, allowance in

height not being made for the depth of their recedure:—

And, a *third* cause arises from the circumstance of the Drawings being only Miniatures of the thing intended. Reflection is not made, that, when the features are expanded to the purposed dimensions, their dissevered parts assume a more homely appearance, and have a very different effect from their resemblance in little.

To these three circumstances, due attention should ever be paid, previous to any intended erection. And I would most particularly advise two, or more, true Perspective Views of any insular structure to be taken from stations, where the object is desired most advantageously to be seen, and the Design made to accord to the wish, before it is attempted to be executed. Then would be avoided *all after dissatisfaction and unpleasant reflections*, which but too frequently occur, when a Building is completed, without using such precaution.

MALTON'S Cot. Archit. pp. 14—16.

One point, however, is principally to be regarded by those, who are desirous to build picturesque Rural Dwellings,—which is, *never to aim at Regu-*

larity, but to let the outward figure conform only to the internal conveniency,—and rather to overcharge projecting parts than, in any wise, to curtail them,—for, on a judicious contrast of Light and Shade, does the Picturesque in a great measure depend.

MALTON'S Cot. Archit. p. 27.

In the *PLAN*, the *Distribution* should be found to possess, Convenience, Elegance, and Economy. This branch of the Architect's Profession is the most arduous,—and to this point, should all the powers of his mind be directed, united to all the intelligence which can be furnished by the Employer,—for, *within the House*, those Comforts and Conveniences will be sought, which shall compensate for all expense and trouble. By a good *Distribution* also, much space is saved, or applied to useful purposes, and the expenses much abridged,—and it must again be repeated, that too much care cannot be given to well arranging the *PLAN*, suitable to the Family, Circumstances, and Desires of the Proprietor,—for a proper attention to these circumstances in the outset, will prevent much future uneasiness, or alterations, which never fail to create expense.

LAING'S Cottages, p. v.

The favourite Proportion of a Room is asserted to be, the breadth to the length as two to three, or nearly in that proportion,—hence, a Room 20 feet wide, is to be 30 feet long,—and 24 wide, to be 36 long,—and so in proportion, 'till it reaches any width and length. But, when the Dimensions are contracted, we must recollect that *a certain space betwixt the Door and the Fire-place ought to be preserved*,—and, therefore, I have found it expedient, in small Houses, to give more space, by placing the Chimney at a proper distance, and forming a new Centre to the Room.

REPTON'S Fragments, p. 57.

Those Plans have the advantage, that lose no space by communicating PASSAGES, which too commonly increase the magnitude of the Buildings, and consequently the expense of them, without a corresponding benefit. The absence or spare application of Passages constitutes, perhaps, one of the Perfections of a Plan, provided all the Rooms are approachable, independently of each other, from the Hall, Staircase, or Vestibule,—and such Simplicity of arrangement should always have a due consideration.

PAPWORTH'S Rural Residences, p. 54.

Modes of Construction, circumstances of Distribution, and other local particulars, are unquestionably objects of the first importance, and which should never be lost sight of. But the advancement of Public Taste requires more than this,—that we should combine Convenience of arrangement with Elegance in the external appearance.

GANDY'S Designs for Cottages, &c. p. 3.

Architecture in *Towns*, may be said to be principal and independent,—in the *Country*, it is in some degree subordinate and dependent on the surrounding objects. This distinction, though not sufficient to form a separate Class, ought not to be neglected,—had it been attended to, so many square, formal, unpicturesque Houses of great expense, might not have incumbered the Scenes, which they were meant to adorn. I am not surprised, however, that the *Style* of *Country Houses* should have been too indiscriminately taken from those of *Towns*:—All the Fine Arts have been brought to their greatest perfection, where large bodies of men have been settled together,—for Wealth, Emulation, and Comparison, are necessary to their growth. Of all the Arts, ARCHITECTURE has most strikingly embel-

lished the places, where it has flourished,—in Cities, therefore, the greatest number and variety of finished pieces of Architecture are to be found,—and it is not to be wondered at, if those Houses, which, in Cities, were with reason admired, should have been the objects of general, and often of indiscriminate imitation.

There are, however, very obvious reasons for making a difference of Character in the two Sorts of Buildings. In a Street, or a Square, hardly any thing but the *Front* is considered, for little else is seen,—and even where the Building is more insulated, it is generally more connected with other Buildings, than with what may be called *Landscape*. The Spectator, also, being confined to a few Stations, and those not distant, has his attention entirely fixed on the Architecture, and the Architect,—but, in the midst of Landscape, they are both subordinate, if not to the Landscape-Painter, at least to the Principles of his Art.

PRICE's Essays on the Picturesque, vol. 2. p. 206.

MODELS.

It is essentially necessary to observe, that a person about to build, should be thoroughly satisfied, and made up in his mind, with respect to the *Design* which he is about to adopt, and that every part of it should be very minutely considered, *that no alterations whatever may take place, after the Building is commenced*,—to satisfy himself in this particular, it would be advisable to be at the expense of having one, two, or more Perspective Views taken from different judicious points of sight, in order to ascertain more correctly what would be the general effect of the Building altogether, when finished,—but I would sooner recommend having that money expended upon a MODEL, which would impress the mind with more satisfactory and decisive truths, which the most agreeable and specious Drawings in Perspective will not so clearly do, however accurately they may be drawn, well shadowed, or finely tinted.

ELSAM'S Rural Architect. p. 23.

The Gentleman who would proceed with confidence in a journey through Bricks and Mortar, and enjoy a clear view of the termination of his labours, with all the bye and crooked ways which lead thereto,—together with the pitfalls of the unrighteous Mammon, which intervene,—so as to secure the one, and escape the others, will, perhaps, pursue the following steps,—the first of which is, that he do cause a complete, though plain MODEL of the DESIGN he has fixed upon, to be made very accurately, to a scale of at least a quarter of an inch to a foot,—the several Stories to be contrived, so as to lift on and off at pleasure, that every part may be easily, and minutely, scrutinized and measured. Gentlemen who have not been so far conversant in Plans, as to judge therefrom with certainty, ought not to grudge the trifling charge of three, four, or five guineas, for a Toy of this kind,—the information and advantages to be derived from it, may prevent much of the opprobrious work of alteration, save a great deal of trouble, and a considerable sum of money.

Being possessed of such a MODEL, and having obtained thereby a clear and satisfactory idea of the forms, situations, connections, and dependencies of the several Apartments, his next step will be, to

minute down the general dimensions of such of them, at least, as are of the greatest consequence,—and, in order to satisfy himself of the competency of their Magnitudes, let him try the dimensions of several Rooms, of similar descriptions, in the Houses of his Friends, until he meets with such, as shall agree so nearly with his minutes, as to leave no doubt upon his mind of the sufficiency or insufficiency of the capacities of the Apartments in his MODEL. This should by no means be considered, as a useless trouble,—the ideas which we form of Magnitudes, are often exceedingly deceptive, and therefore the best, and most certain means should be used to regulate and correct them, which undoubtedly are those that are now recommended. As to the common method of measuring out the lengths and breadths of the intended Apartments, in the open air, or in some very large room, and setting chairs, tables, or screens, to confine their dimensions, and shape their forms,—this method will, by no means, answer the purpose so well,—a tolerable good Room, tried in this way, will appear confined and trifling.

Having proceeded thus far, it will be adviseable to procure a few blocks of wood, cut out by the scale of the MODEL, to the proper general dimen-

sions, the shapes of bed-steads, tables, chairs, and other common pieces of furniture,—the placing of which, in the Apartments of the MODEL, will be of considerable use in judging of the conveniencies of the Design. He will now, of course, be qualified to decide upon the merits of his MODEL,—and, if he can discover no material defects, may call in his Friends, and his Foes too, if he pleases, and submit the whole to their criticism,—there is no doubt but that he will be well enabled to avail himself of such advice, as shall be really sensible and proper, and will easily distinguish it from such as may be dictated by mere whim or caprice, and the result will determine him, whether he shall adopt the MODEL as it stands, or with any practicable improvements,—or, whether he shall throw it into the fire, and procure another, formed upon better principles, and repeat his whole operation over again. It will be exceedingly well worth his while, if he cannot fix for himself, to let his Friends alter, mangle, and burn three or four MODELS, one after another, 'till he has at length satisfied them all, and himself too, if possible,—but let him be resolute in this one single point, which is, *that he does not by any means suffer a stick or a stone of his Building to be altered,*

after it is once begun, let Friends or Foes say what they will.

PACKE'S Ichnographic Distributions, p. 54.

To examine the proportions of the exterior of a *Design*, and form a competent judgement of its effects, supposing an exact MODEL has been made of it, let a board or table (covered with green cloth, if you please), be raised to such a height, as that the top thereof may be just so many feet and inches by the scale of the MODEL below your eye, as your eye really is above the ground on which you stand,—the MODEL being placed upon this board or table in the open air, clear of the view of other objects, will then produce the same effect, in every respect, as the Building would do, if it was actually completed. This must certainly be far preferable to any ideas that Perspective Drawings can furnish, and, perhaps, it would not be doing justice to the exterior of a MODEL, to examine it in any other situation, with a view to judge of its merits or effects.

PACKE'S Ichnographic Distributions, p. 71.

ESTIMATE.

THE *Design* having passed the fiery ordeal, and the *Model* thereof being pronounced perfect in all respects, let the Gentleman cause a very exact ESTIMATE to be made of the expense of building, and finishing the House, and rendering the same in every the minutest respect completely fit for habitation,—which may be done with certainty, to a single farthing, if the texture of the foundation be known, and the qualities of the materials, and manner of finishing, are previously settled and agreed upon.

PACKE'S Ichnogr. Distrib. p. 57.

How very much the study and subject of Building delights Mankind in general, and how deeply it is rooted in the mind, is apparent from the innumerable Structures, which are constantly presenting themselves over this happy Isle,—few Persons possessing the means, but who have an inclination to be building a something,—many, however, without duly considering what they are about to commence, plunge into Bricks and Mortar, and flatter them-

selves the expense will be considerably less, than what it afterwards proves. Persons, therefore, who wish to act wisely and discreetly, would do well to consider the good old text of the Apostle,—

“For which of you intending to build a Tower, sitteth not down first, and counteth the cost, *whether he hath sufficient to finish it.* Lest, haply, after he hath laid the Foundation, *and is not able to finish it,* all that behold him, begin to mock him, saying, “*this man began to build, and was not able to finish.*”

ST. LUKE, chap. xvi. ver. 28, 29, 30.

and before either a brick or stone is laid, to be at the expense of obtaining *an accurate detailed* ESTIMATE, from some person of known skill, reputation, and experience, who will faithfully discharge that duty, without leading his Employer into a labyrinth of difficulties, and who will take the trouble of laying down a regular system in the execution of the work, to prevent his being hereafter imposed upon,—and who will, if required, carry the same into effect for the amount thereof. It is to be lamented, that Gentlemen in one of the most liberal Profes-

sions are not more attentive to this essential part of their duty, who thereby frequently subject a tender part of their reputations to the severest animadversions in our Courts of Justice,—which not only tend to lessen their Estimation, but to stigmatize the whole body of the Profession.

ELSAM's Rur. Archit. p. 9.

As to ESTIMATES, however desirable, nothing certain can be advanced, until the Situation and Local circumstances are known and considered,—it is then, and then only, that they can be made with that accuracy which every man wishes for, and ought to be possessed of, before he begins building.

SOANE's Sketches in Architecture. Introduction.

CONTRACT.

THE MODEL being settled in all respects, and the Gentleman *having wisely and firmly resolved, at all events, to abide by it*,—the next step is, to have a full and clear description of every part of the building, drawn up with the utmost care and precaution,—in which the qualities, forms, and magnitudes of all the materials, and the manner of constructing, connecting, finishing, and even decorating them, should be minutely set down, and this should be accompanied with rectified Plans, Elevations, and Sections, and also, particular explanatory Sketches or Drawings, for all such articles as verbal descriptions will not furnish a clear and expressive idea of,—to these a CONTRACT should be annexed, containing the customary Covenants, together with such others as may be judged necessary, and which the following general intimations may lead to,—*viz.*, that the CONTRACT *for the whole be made with one person only*,—or, if with more than one person, that each and every of them should be equally bound to execute each and every part of the whole CONTRACT ;—

That the Contractor should be under obligation to perform every work necessary to render the Building perfect and complete, in every respect, agreeable to the general tenor, intent and meaning of the description thereof,—although such work may not be particularly mentioned in such description, so that *no Extras whatsoever* should be chargeable to the Gentleman, except for such works only, as shall be in express terms excluded from the CONTRACT,—such as artificial, or extraordinary foundations, or variations from the *Design* adopted, &c.;—

That if the person who furnishes the *Design* and *Estimate*, be pitched upon to contract for it's execution (which is now very commonly done, and, in general, is by much the best way, provided the Gentleman, by way of cheque, reserves to himself a right to cause the works *to be measured* as they go on, *notwithstanding such Contract, if he should be inclined so to do*), and that the whole should be fairly arbitrated, and be settled at such arbitration, if their value should turn out considerably short of the sum contracted for, after adding thereto a competent consideration for the Design or Designs, for directing and superintending the works, and for travelling and other reasonable expenses incident to the same. Then, from the whole amount, deducting

the Gentleman's expenses of measuring, *the Builder should be obliged to accept the reduced amount*, arising from such admeasurement, in full satisfaction for the works, *instead of the larger sum inserted in the Contract*. On the contrary, if the result of such arbitration should very nearly amount unto, or should exceed the sum contracted for, *the whole expense of such admeasurement and valuation, &c., should be paid by the Gentleman*, but the *Builder* should be entitled to no more for his works, *than the original sum contracted for*. It may very properly be observed in this case, that the Gentleman has an undoubted right to be satisfied, *at his own expense*,—and the Builder, so far from being injured by an examination of this kind, will receive the whole sum agreed for, together with a proper consideration for his share of trouble and expense incurred by such examination, *and the addition of deserved Testimonials of his Honour and Integrity*. This would be the proper mode of proceeding,—for those Gentlemen deceive themselves grossly, who postpone an examination into the justness of a charge of this nature, *until the Building is finished*,—in many cases the thing is then impossible, and, upon the whole, with very few exceptions, is, at best, but very uncertain, though the process is laborious, tedious, and expensive.

DAMPS, and DRAINS.

THE Residence should be placed in a Situation so raised above the common level of the ground, that the Rains and meltings of the Snow shall readily escape from it. *The Chambers should invariably be above stairs*,—for, notwithstanding the Ground-floor may be boarded, it is often rendered unhealthful by the DAMPS, that are commonly concealed beneath it. The Dryness of a Habitation is among the foremost of Architectural comforts.

If it be possible, the lowest part of the Wall should be higher than the level of the highest standing Water in the Ponds and Ditches about it's neighbourhood, or the Foundation will partake of their contents,—and DRAINS should be made from it, that the Water, which will from various sources collect there, may immediately be carried off. Without this precaution, the trench that is dug for the Foundation, becomes a reservoir for all the Water that falls about it. It is this Water, which, having no means of escape, too frequently rises by capillary attractions, as also by the absorbing nature of the materials of which the Building is composed, to some

feet above the Floor of the Lower apartments of a House, and damages the skirtings, dadoes, and plastering,—and to this stagnant Water is often traced that corruption, which causes the *Dry-rot* in it's floors and timbers. Where a DRAIN cannot be made from the Foundation, owing to the necessity of building in a low situation, the capillary attraction should be arrested by a course of Slates, Lead, or other substance, placed all round the Building the whole width of the Walls, and immediately above the level of the ground.

It may readily be conceived, that when the Earth is wet on which a House is built, the consequent rarefaction of the Air, produced by fires or by the mere inclosure, will cause an exudation of Moisture from it, that will render the Lower Rooms unhealthy to the Inhabitants. This will, however, soon become dry, and cease to issue these vapours, unless the wet is renewed by the progress of Water through the substrata of the Earth.—When this circumstance is suspected, and it is one that must take place, *when the Building is on the side of a Hill*, it is judicious to cut a channel or ditch, several feet deep, a few yards above the Scite of the House, and extending some yards on each side of it, so disposing the channel, that the Water which it collects,

may thence be conveyed to DRAINS in the lower ground beyond the Building itself,—if the channel be made narrow at the bottom, and large stones or brick rubbish be thrown in, to about two feet deep, these covered with bush-wood, and the ground filled in upon them, the DRAIN will not be perceived, and large quantities of Water may often be diverted from it's natural course, which, without some such remedy, would render the Building uninhabitable. These observations may be considered as applicable to insulated Buildings in general.

PAPWORTH'S Rural Residences, p. 10.

WATER.

HOWEVER desirable very elevated Situations may be, as affording pure Air and extensive Prospects, the difficulty of obtaining GOOD WATER in such places, makes it sometimes necessary to relinquish them, and seek for spots of ground, better calculated for a pure and an abundant supply.

GOOD WATER should be beautifully *transparent*,—a slight opacity is a certain criterion of extraneous matter. To judge of the perfect transparency of Water, it should be put into a deep glass vessel, the larger the better, so that we can *look down* perpendicularly into a considerable mass of the fluid,—for, by so doing, we may discover any degree of muddiness much better than can be done, if the Water be viewed *through the glass horizontally*, or held between the eye and the place whence the direct Light proceeds. It should also be perfectly *colourless*, *devoid of odour*, and its taste, lively and agreeable. It should send out *air-bubbles*, when poured from one vessel into another,—it should boil Pulse soft, and form with Soap an uniform opaline fluid. The liability of Water to spoil by long keeping in close

vessels, is by no means a criterion of it's disqualification for the ordinary purposes of life, as is often imagined,—it merely proves the presence of *organic matter*.

To acquire a knowledge of the general nature of WATER, does not require much address,—it is only necessary to add to the Water, which we wish to examine, certain chymical re-agents, or tests, and, from the phenomena which they produce, a sufficient notion may be formed of the general constitution of the Water. Thus, if tincture or solution of Soap in Spirits of Wine, dropped into Water, produces immediately *a white curdy precipitate*, the Water abounds in *earthy Salts*, which are chiefly Sulphate and Super-carbonate of Lime, and sometimes Magnesian Salts:—Such Waters *are unfit* for boiling Peas, and all kinds of leguminous Seeds, at least if they contain more than four grains of solid matter of these Salts in a pint of Water:—They have usually a cool brisk taste, which renders them more palatable, and, therefore, are preferred by Water-drinkers.

HARD WATERS may, in general, *be cured* by dropping into them a solution of Subcarbonate of Potash,—or, if the hardness be owing to the presence of Super-carbonate of Lime only, mere boiling

will remedy the defect,—part of the carbonic acid flies off, and a neutral carbonate of Lime falls down to the bottom,—it is this, which forms the strong crust, or fur, on the sides of the vessel in which it is boiled. This Water ought *to be exposed* to the *open air*, that it may re-absorb a portion of Carbonic acid gas and common Air, which it has lost by boiling, and without which, Water has a vapid taste, and cannot be used as a wholesome Drink.

WATER, which contains *metallic* matters, acquires a *dark colour* by the admixture of liquid sulphuretted hydrogen, —and, it is by this test, that the presence of *Lead* has been detected in Waters, kept in Leaden Cisterns.

In WATERS that abound with *earthy Salts*, the Oxalate of Ammonia produces a *white precipitate*, —and, if a few drops of Muriate of Barytes occasion a strong precipitate in *boiled Water*, there is reason to believe that the Lime is combined with Sulphuric acid,—and, from the quantity of the precipitate thus produced, when contrasted with good SOFT WATER, a sufficient notion may be formed of the comparative goodness of the Water, or of such as is fit for the ordinary purposes of Domestic oeconomy.

PAPWORTH'S Rural Residences, p. 54—56.

In *Valleys*, and particularly in the neighbourhood of *Rivers*, WATER is procured with ease,—but, upon the Hill, unless it is seated below still more elevated ground, SPRINGS are rarely found unless at excessive depths, their sources being dependent on the Vapour and Rain, which fall and percolate the strata of the Earth,—These subterraneous Streams or Depositories are frequently so much below the surface of the Ground, that the WELLS made to intercept or reach them, must necessarily be so deep as to cause a vast expense, as well as the application of Engines to raise the Water, and then only by great labour.

PAPWORTH's Rural Residences, p. 70.

In consequence of the success which had attended the operations of several persons in the Vicinity of *Chiswick*, in BORING for WATER, it was determined by The Council of The Horticultural Society, that an attempt to procure an *Overflowing Well* should be made in The Society's Garden, for the purpose of obtaining a supply of Water for various purposes,—but more particularly, to form an Ornamental Canal in the *Arboretum*, for the growth of hardy Aquatic Plants.

After the necessary inquiries had been made, it

was determined that Mr. JOHN WORSENCROFT, a person who had previously succeeded in making an Overflowing Well for Messrs. BIRD, of Hammer-smith, should be employed to execute the experiment. He commenced his operations upon the 1st of September, 1823,—and, after *boring* for five weeks without material interruption, tapped the Spring on the 18th of October, and finally completed his task on the following day. The depth from which the Water first rose, was 317 feet, and the whole depth of the Well, when completed, was 329 feet,—the additional 12 feet of *boring* having been made, in order to gain a perfect opening into the bed of the Spring, which flowed, when first tapped, less copiously than after the final depth was obtained. The Chalk, from which the Water immediately comes, is soft, but the bottom of the Well is in hard Chalk. The Water, in all the neighbouring Wells, appears to have been obtained at about the same depth,—and the Strata through which the Perforations were made, are nearly similar to those met with in the present instance.

The Water is discharged *at the surface of the ground*, after the rate of *six gallons per minute*, and is capable of being carried *twenty feet above the ground level*,—and, *even then*, supplies a copious stream. The Well is lined for the first 186 feet

with cast-iron pipes, with a three-inch bore, jointed by means of wrought-iron collars, which are rivetted into the pipes,—the succeeding 77 feet 6 inches are lined with copper pipes, with $2\frac{1}{2}$ inches bore, soldered into a single length, and resting in the Chalk, through which the remainder of the hole is bored, and in which no Pipes were used. The whole series of Pipes was introduced at once, the hole having been prepared for receiving them, as soon as it was ascertained that the Augers had reached the chalk stratum. The *land Springs* in the gravel, above the blue clay, were kept out in the first instance by extra iron Pipes. The *Spring*, which was found in the Sand below the blue clay, and above the Chalk, rose to within a few feet of the surface, but did not overflow. The whole of the Water of this *Spring* is, however, excluded from the WELL by the Pipes with which it is lined.

The cost of the Well, including that of the Pipes, Boring, and every other expense whatever, *did not exceed One Hundred and Thirty Pounds*,—and the manner in which it was executed, was, in every respect, satisfactory. Indeed, it is impossible to speak too highly of the care, attention, and dexterity of Mr. WORSENCROFT, and the Workmen whom he employed.

TANKS.

THE Venetians form a large RESERVOIR, which is frequently the area of the Court or Yard belonging to each building, and the bottom of it is made to incline rapidly from the sides to their general centre,—at this point a circular walling is built, so as to make a small Well, which being continued to the surface, is so used;—the remainder of the TANK is filled with clean sand, of various granulations, and well rammed, becoming a compact mass, upon which the pavement is laid, and forming the Court or Yard, but first arched Drains are built in the TANK on every side, into which all the water that falls upon the Premises is conveyed, and thence passing through the sand towards the Well in the centre, the water becomes purified, and is excellently preserved in large quantities.

PAPWORTH'S Rural Residences, p. 71.

WINDOWS.

THERE is a circumstance relative to WINDOWS, which is seldom attended to, and which has never been mentioned in Books of Architecture,—*viz.*, *The situation of the Bar*, which is too apt to cross the *Eye*, and injure the View or Landscape. *This Bar ought never to be more than four feet nine inches, nor less than four feet six inches from the Floor*,—so that a Person, in the middle of the Room, may be able to see *under* the Bar when *sitting*, and *over* it when *standing*,—otherwise this Bar will form an unpleasing line, crossing the sight in the exact range of the horizon, and obliging the Spectator to raise, or stoop his head. If it can be entirely omitted, the Scenery will be improved,—but, if the Bar be preferred, *the best position of it may be calculated at four feet six from the Floor*, and the Glass may be continued to any depth below, *not more than two feet and a half from the Floor*,—otherwise, Persons sitting will not have sufficient sight of the Ground, and the View will consist, as in many old Houses, of Sky and the tops of Trees.

REPTON's Fragments, p. 30, note.

THE POSITION of the WINDOWS and DOORS very much contributes to the Comfort and Cheerfulness of a Room, and requires very different management in Town and Country.

A Room, longer than it is wide, will be best lighted by three Sashes in the long side, opposite to the Fire-place,—because the Light is more generally spread over the whole area, and a Looking-glass over the Chimney will increase the Light, and double the Landscape in the Country,—but, in a Town-house, where such Rooms are more frequently used by Candle-light, the Looking-glass may be placed betwixt the Piers, as the Light from the Lustres and Girandoles will be increased by Mirrors so placed,—and, if the Windows be at the end of a long Room, which is often necessary in Town-houses, the Light of Candles will be more central, by being reflected from a Mirror betwixt two such Windows,—But, in the Country, the Day-light is to be studied, and this will be found very defective in a long Room, lighted by two Windows at the farther end,—because the central Pier will extend it's increasing Shadow, 'till it casts a gloom over the dark end of the Room. In such cases a *Cross-light* (from an additional Window) will be found a most enlivening remedy to the dulness of a Room,—or, I

might rather say, to one so darkened by a central Pier, which, if it contains a Looking-glass, will increase the gloom, by reflecting the dark end of the Room.

REPTON'S Fragments, p. 56.

LIGHT.

THE Window in the Hall of Entrance being small, subdues the LIGHT, so as to give it a calm effect, and affords that repose to the eye, which is always agreeable after a long exposure to the greater quantity abroad,—and this is also desirable, as it prepares it to receive with greater force the cheerfulness, or the brilliancy of the best Apartments. Very desirable oppositions are to be obtained by a proper arrangement of LIGHT in Halls, Vestibules, and Corridores,—for the finest Apartments gain very much of the favourableness of first impressions by the balance in their favour, which, in Light and Colour, the former are prepared to yield to them.

PAPWORTH'S Rural Residences, p. 34.

Those stoves or fireplaces are constructed on the best principles which throw the greatest quantity of radiant heat into the Rooms which they are intended to warm, and at the same time, take away the least quantity of heated Air.

Quæstion on the Ventilation of Rooms. Quarterly Journal of Science, vol. 13, p. 180.

FIRE-PLACES.

It is highly important that the FIRE-PLACES should be so constructed, that the Apartments may be sufficiently heated with the least possible quantity of supply. To effect this, the FIRE-PLACE should be so formed, that the heat may readily pass into the apartment from the front, ends, bottom and top of the stove or grate in which the fuel is placed, and that the draught shall be sufficient to keep the smoke from issuing into the apartment, being at the same time so slow, as to prevent the escape of the heat upwards, — this may be effected by judiciously forming the back of the Chimney, and by allowing the mouth of the funnel to be no larger than is absolutely necessary for the escape of the smoke.

PAPWORTH'S Rural Residences. p. 24.

Those STOVES or FIRE-PLACES are constructed on the best principles which throw the greatest quantity of radiant heat into the Rooms which they are intended to warm, and, at the same time, take away the least quantity of heated Air.

GILBERT on the Ventilation of Rooms. Quarterly Journal of
Science. vol. 13. p. 120.

The height of the GRATE from the floor of the Room is an object of some importance,—if it be placed *too low*, the Heat is expended almost wholly on the hearth, and the FIRE-PLACE seems buried within the fender. If it be placed *too high*, a person's face is scorched, while too small a portion of Heat is given to the floor, to render a Room comfortable,—but a high Mantle has some advantage in producing a more effectual ventilation. After an attentive consideration of the reasons which determine this point, I am of opinion, *that the top bar of a GRATE should not be less than twenty inches from the floor,—nor, perhaps, will it be desirable to exceed two feet.* And when the lower part of the Fire is not buried in a mass of metal work, there will be an abundant supply of Heat thrown upon the floor with the greater height. The Space between the top bar and the mantle, will require to be proportioned according to the size of the Room and draught of the Chimney, and, in ordinary cases, may be about 15 or 16 inches.

TREDGOLD'S Principles of Warming and Ventilating Public Buildings. 2d. edit. p. 236.

CHIMNEYS.

I HAVE hitherto chiefly dwelt on Buildings of a higher kind, such as are used in Historical Pictures, or in the more elevated style of Landscape,—but in speaking of the rest of the *Flemish* Painters, and of the *Dutch* School in general, my remarks will be confined to Scenes and Buildings of an humbler nature. In this sort of interval between the two styles, I shall make some observations on a part of Architecture, which, though not very generally attended to in point of outward form, very materially affects the outline of all Houses from the highest to the lowest. In our Northern climate, every House on a large scale must have a number of CHIMNEYS, and in order to answer the purpose for which they are made, they must be higher than the general level of the Summit,—if, therefore, what I have said on the subject of *Summits* be just, the appearance and effect of CHIMNEYS cannot be a matter of indifference. The outline of a Building must depend upon the form, proportion, and distribution of the principal masses,—in point of size, CHIMNEYS cannot come under that description, but they may in some degree, on account of their situation,—by means of

which they are themselves very conspicuous, and when viewed at some distance have a great influence on the outline of whatever part is immediately under them. When, for instance, in the near view of a House, you have admired the Portico with its Columns, the rich Capitals, Mouldings, and Cornices, the Balustrade that surrounds the top, the Statues, Urns, and Vases, with which it is adorned,—should retire from it ten paces further, and then look back, you may, perhaps, *see several square unornamented funnels*, sometimes with *earthen pots* upon them, peeping over the whole Building, mixing themselves with all the rich Ornaments, and occupying the highest station!

In many of the old Mansions of *Gothic* and mixed Architecture, two or three CHIMNEYS are joined together in one Cluster, with openings between them, but connected at the top,—sometimes they are on the same line,—at other times turned to different points,—frequently they are embellished with rich Cornices, with spiral Ribs, and other Decorations. Although the same style will not suit the purer character of *Grecian* Architecture, yet many of the circumstances on which the picturesque effect of such CHIMNEYS depends, are not unworthy of notice:—From their union they present a large mass, which, however, is lightened by means of the open-

ings, and is often varied, by the parts of which it is composed, being turned to different Aspects,—they are likewise well connected, and are formed into groups,—they have a great play of light and shadow,—and their enrichments accord with the decorated style of the main Building.

PRICE'S Essays on the Picturesque, vol. 2. pp. 370, 373.

It appears by some bills of Tradesmen for works executed little more than a century ago, that the CHIMNEY-TOP or SHAFT was then at least, an object of particular attention, and that the Workmen so vied with each other in this Ornamental (for then it was so considered) appendage to the house, that it was a custom in buildings of a small or moderate size, to give the workmanship of the "*Chimney Device*," as a present and testimonial of respect to the employer,—and the term "*Superior*," usually preceded it in the terms of presentation at the bottom of the bill,—and it may be presumed, that an emulation existed amongst the Apprentices and Young men employed in such erections, working at "*over hours*," to surpass each other in these conspicuous testimonies of their abilities.

PAPWORTH'S Rural Residences, p. 43.

BARGE BOARDS.

ORNAMENTAL BARGE BOARDS, with their PENDANTS and SPRINGERS, give a peculiar air of richness to a GABLE,—and, as the BARGE BOARDS are merely of a deal two inches in thickness, the expense is not a material consideration, unless the Pattern be very intricate.

Much Variety may be introduced in forming the PENDANTS.

ROBINSON'S Rural Architect. *pl.* 81, 82.

ROMAN CEMENT.

WHERE *lathing* is used, the ROMAN CEMENT is not applicable; it needs a firmer ground-work than lathing affords to it, and it very soon cracks and becomes disengaged from the tie which it at first received by means of the interstices between the laths.

The ROMAN CEMENT, when used upon *brick-work*, forms a durable composition. It is prepared from a stone not uncommon in several parts of this Kingdom, but not usually found in quantities sufficient for the consumption of a Building. This is calcined and reduced to a fine powder; it is then mixed, in small quantities at a time, with clean sharp sand and water; and it requires some dexterity to work, *as it sets*, as it is technically termed, in a way similar to plaster of Paris.

A notion has obtained very generally amongst Country working people, whether Masons, Bricklayers, or Plasterers, that the ROMAN CEMENT may be very properly and usefully *mixed with lime*, for stucco, or *with mortar* for common purposes; and *Lime* is frequently added by them to the Cement,

to make it "*go farther*;" that is, to make a certain quantity at a less expense, than if Cement and Sand only were used. These practices *are fatal to the intention*; the CEMENT *is destroyed* by any mixture of *Lime*, and when used with it for a Stucco, it will remain on the Walls but a very short time.

Papworth's Rural Residences, p. 94.

PAINTS.

AN useful and durable PAINT, for colouring Walls to match with the Ornamental Parts which are executed in Roman Cement, is manufactured from the refuse materials in the preparation of other Paints, and called "*The Roman Anti-corrosive.*" It is not more expensive than Paints in general, and possesses several very important properties suitable to *outside* Painting.

PAPWORTH'S Rural Residences, p. 21.

PAPER ROOFS.

PAPER ROOFS are very flat, being raised no higher than what is sufficient for throwing off the water,—and, instead of tile, thatch, or slate, are covered with *Paper*, prepared by immersion in a mixture of Tar and Pitch. After the Paper is nailed on, much in the same way as Slates are, it is then painted, or coated over, with a Composition of Tar, Pitch, Charcoal, and Whiting.—This general idea is enough for an ingenious person.

[A description, accompanied with a plate, then follows, which will enable any Carpenter to construct them.]

THE ADVANTAGES of this species of Roof are, it's ECONOMY, DURABILITY, and ELEGANCE.

THE ECONOMY results, not merely from the lightness of the requisite *Timbers* of the Roof, but from the comparatively slender *Walls* which will suffice for supporting it. At *Tew* (in Oxfordshire), I found it cost from 4d. to 10d. *per* square foot, all expenses included. A square foot of a Roof, so flat as this, is

reckoned to cover as much level surface as one foot and five-sixteenths of a foot of Roof, raised to the ordinary pitch,—so that, besides being cheaper *per* foot than the common Roofs, *five feet in sixteen is saved altogether*. I found that a STONE SLATED Roof (at *Grovash*, the sort common in Oxfordshire) required 14 feet of surface covering, when a PAPERED ROOF, *with a rise of two inches to the foot*, would only take $10\frac{1}{4}$ feet,—*a difference of thirty per cent. in quantity*. One Rafter necessary for each Stone flat Roof, would make *three* for a Paper one. What the saving must be on Walls of Buildings so roofed, must depend on whether Stones, Brick, Stud work, or Weather boarding is employed. Least saving can be made when the Walls are built of Stone, and the height only one Story,—as, from the coarseness of the materials, the Walls must unavoidably be made of considerable thickness.

THEIR DURABILITY may be inferred from the nature of the surface exposed to the air. We have no common substance indeed more durable than *Pitch*, excepting *Lead*. Proof, however, can be had from different Buildings, erected and roofed in this way many years ago,—such as the Church at *Dunfermline*, the prepared Roof of which has stood forty years without requiring any repairs,—the Roofs of

several Warehouses at *Greenock, Deal, Dover, Canterbury, &c.*, which have stood from ten to twenty years. Farm-houses in Scotland are frequently roofed in this way. The extensive Mills, Offices, and Dwelling-House, at *Ensham*, have been covered with it, by Mr. HARRIS, of Oxford,—a Gentleman whose judgement in Architecture and Building is undoubted, and who ranks too high in his profession to sanction, by his practice, any uncommon material not preferable to those in common use.

ELEGANCE,—The flatness of those Roofs being greater than that of Slate, their resemblance to that material in Colour, their projection at the Eaves, communicate ideas of Lightness and Doric simplicity, unfelt in viewing any other species of Roofs. In this respect, and in every other, my opinion is so decidedly in their favour for *Farm buildings, Churches, Warehouses*, and such Edifices as do not require constant Fires in them, that I should not use Tile, even if it were to prove considerably cheaper. For slight moveable Edifices, such as Dutch-barns, Sheep-houses, Field-racks, &c., no Roofs can be more appropriate.

The only OBJECTIONS I have ever heard made to these Roofs are, the danger of their being *blown off* by high Winds, and their liability to accidents by

Fire. In regard to the last objection, they seem to me not so liable to be set fire to, as *Thatch*. Pitch (especially if coated over with Sand or Smithy Ashes) will not be lighted by a Spark, nor even the application of a slender Flame, as will that material,—though, on the other hand, when lighted, it will unquestionably burn with greater velocity than any species of Thatching. The other objection may readily be prevented by the Builder.—In my house, where Coals were chiefly used, the Chimneys have been repeatedly set on fire to clean them, without the least accident happening to the Roof. *I have, indeed, never heard of any PAPER ROOFS having caught fire.* I have been thus particular in describing the manner of constructing these Roofs, to prevent their being confounded with some other modes of applying *Paper* and *Composition* which have proved unsuccessful, and nearly as expensive as the best Slate Roofs.

Convinced that it would contribute much to lighten the expense of Agricultural Buildings, and improve their effect among Rural Scenery, I am anxious to make these Roofs as extensively known, and easily formed, as possible.

LONDON'S Account of the Paper Roofs used at *Tew Lodge*, in
Oxfordshire,

GUTTERS.

THE best material for making GUTTERS, which has yet been used for the purpose, is *Lead*,—Copper and Zinc are both objectionable, on reasonable grounds. *Compositions* of many kinds have been devised, but *have failed* in, perhaps, every instance,—the *hard* ones *crack* with the least settlement of the Building, or the springing, swelling, or shrinking of the Timbers connected with them,—the *soft* ones *lose their tenacity*, by the operation of the Sun,—and those that have been devised of a *medium Composition*, become *hard* in Winter, and *dry* in Summer, and consequently *crack* in both Seasons.

PAPWORTH'S Rural Residences, p. 35.

The chief objections to *Lead* for GUTTERS, or rather the difficulties that occur in the proper application of it, are,—first, the *Contraction* and *Expansion* to which it is subject from Cold and Heat,—and, from the sudden changeableness of our Climate, the transition from one extreme to the other is very

great in the short space of Twelve hours, the Sun most powerfully acting upon it at Mid-day, when the succeeding Night may be as intensely cold. Architects are, therefore, very careful that *Lead* shall be put together in comparatively *short pieces*, and they never admit the too frequent practice of *soldering lengths of it together*, that the Contraction and Expansion may take place on as short surfaces as possible. The pieces of Lead are connected with each other at a small step of about $1\frac{1}{2}$ inch high, the under sheet of Lead rising upon the step and the other folding over it,—and here commences the second difficulty,—for, so soon as the Water contained in the GUTTER (it's free escape being prevented by Snow, Leaves, or other impediment), is deep enough to cover this step, it finds a way under the covering sheet of Lead, and thence into the Wall or the Apartments. This overflow of the Water has never been wholly prevented, and, perhaps, it never will,—it, therefore, becomes the duty of the Architect to remedy the evil, such as it is, in the best possible manner. A simple and novel contrivance for the purpose is here submitted, which, in the few instances wherein it has been applied, has completely succeeded:—Every step, or technically, every lap, should be formed as usual, but the *Gutter-*

boards grooved, or hollowed, at the edge of the under Lead, and perforated so as to let the overflow Water pass readily into a small transverse *Sub-gutter*, previously prepared immediately under every lap, and discharging itself upon the Cornice, or from those masks or heads with which the Building is frequently enriched. These GUTTERS would be about a foot and a half long, and at intervals of 12, 14, or 16 feet. The Security is ample, and the Expense inconsiderable,—they are applicable in this way, however, only to the *Wall-gutters*,—those to the valleys of the Roof must have a *Sub-trough-gutter* also.^a

PAPWORTH'S Rural Residences, p. 37.

CONCEALED OR INVISIBLE GUTTERS, as they are called, have been devised to obviate the unpleasantness of *overhanging Eaves*. They are formed about a foot and a half above the Eaves, and are so disposed as to arrest the progress of the Water, before it arrives at the extremity of the Roof, whence it is conveyed to Pipes prepared at the end of the

^a Note. A mode of preventing *Lead* from *Sun-cracks*, has been adopted in some instances by Architects,—by a *painted trellis* laid over the surface of the Lead, and of sufficient strength to admit a person to walk over it.

Building to receive it. These GUTTERS may be made very small, and they would answer the purpose tolerably well, *if a material could be applied to form them*, not so subject to crack by it's expansive and contracting nature as *Lead* is found to be, which, from this quality, renders the CONCEALED GUTTER unadvisable, except to small Buildings, or where they can be introduced in very short lengths, —in other cases, they cannot be considered as affording security from the wet. The best means of preventing the inconvenience generally is, to form a *Wood Gutter* at the edge of the Roof, so designed that it may appear to be *the finish of the Roof*, rather than a *Gutter*,—and, by giving a fall for the Water within it's substance, the level line of the edge is preserved, and it may be adopted without injury to the lightness of effect which is desirable. The irregular and feeble line which is produced by GUTTERS of *Copper* or *Zinc*, is always to be avoided.^a

PAPWORTH'S Rural Residences, p. 57.

^a Note. Numbers of *Gutters* have been constructed of *Iron*, but an objection to that material seems to be, the difficulty of preventing *Oxidation*,—which, it is hoped, will in time be remedied by the rapid discoveries in Chemistry.

APPROACHES.

THE promise which a place of Residence holds out to the Visitor on his APPROACH, should be of the agreeable kind,—and this promise should, immediately on his entering the Gate, be followed up by the assurance, that he will not be disappointed,—here the Prospects half concealed and half exposed, should leave enough uncertain, to allow the exercise of the Imagination, but the Objects should be so arranged, that they may lead the Visitor to expect something of what is eventually to be revealed,—for, unless the Fancy is directed, it is so rapid in fabricating images which cannot be realized, that Disappointment must of necessity ensue, and with all the advantages of tasteful arrangement, it requires a practised hand to supply it's expectations. *Strong Contrasts* are not always favourable,—generally, they are the reverse,—and certainly, in small Residences, they ought not to be attempted.

PAPWORTH'S Rural Residences, p. 62.

THE APPROACH, or ROAD from the Entrance to the House, should appear the *nearest* and most *eligible* for the Passenger to pursue,—and, as a *straight line* is the shortest possible from one given point to another, it would naturally occur in all cases;—but, being objectionable in point of TASTE, the *curved line* is adopted with propriety, when the causes of it's deviation are natural, and do no violence to Art. Trees, Banks, or other obstructions, divert the passenger from the *straight line*, and he readily inclines to *the curve of Path* that leads from it, without materially swerving from the chief object of his pursuit.

On these Principles THE APPROACH should be formed, giving the Visitor a suitable display of the Possessions through which he passes,—taking care at the same time, that nothing shall seem ostentatiously displayed, and nothing carefully concealed.

PAPWORTH'S Rural Residences, p. 83.

In it's progress towards the House, THE ROAD should *not skirt the Boundary*, because, by so doing, it demonstrates limitation,—and it ought not to *divide the Pasture* into similar quantities, but pass so near the one side as to escape the first error,

giving to the greater portion all the benefit of Contrast. THE ROAD should be judiciously supported by occasional Plantations, to prevent the nakedness which is otherwise offensive,—and it's Line should be *curved*, because the most pleasing, as it produces greater variety of Scene than a *straight* one, as it is traversed,—and, if the Ground be rising, it is also the most natural, for we always attempt to ascend the Hill by the easiest means.

The House having been already viewed, it should be concealed as near approached, until arrived at the most favourable point, it may be commanded under all the imposing circumstances of it's Perspective,—here it should burst at once upon the Sight, and if from amidst a well-grown Plantation whose shadows, as a fore-ground, would give greater brilliancy to the Sun-shine upon it's surface, the effect would be additionally striking.

PAPWORTH'S Ornament Garden, p. 85.

An APPROACH which does not evidently lead to the House, or which does not take the *shortest course*, cannot be right.

REPTON'S Landscape Gardening, p. 13.

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PLANTATIONS.

BOUNDARY PLANTATIONS should be made, *so soon as the fences for their protection have been completed.*

It has been a practice to surround the whole Domain with a PLANTATION, thence called it's *Zone* or *Belt*, and where a Park does not exist to make it's adoption improper, the *Belt* has many advantages,—it obtains Seclusion,—it opposes itself to offensive Neighbourhoods, over which the person planting may have no control,—it conceals the Boundary fences, and if planted with proper trees, some of which the fence may be formed to exclude in occasional groupes or single trees, it obtains a natural character of effect,—so, if the interior forms be made to follow the irregular workings of Nature in the shapes of Bays, Promontories, Isthmuses, and Islets of Pasture and Plantation, the Boundary will soon lose it's evidences of the labours of Art.

The selection of Trees for the purpose of the Boundary, must also be ruled by the laws which govern Nature,—they must be suitable to the Soil, and planted in masses of congenial kinds, occasion-

ally interspersed with others seeming to have obtained accidental footing there,—these, if placed with discretion, will give great effect by contrast of colour, form and leafage, and thus prevent the appearance of too much sameness, which ought at all times to be avoided.

The common practice of planting alternately Oak, Elm, Lime, Fir, Larch, Beech, Birch, and again repeating Oak, Elm, Lime, and so on, or any other order of arrangement upon the same erroneous system, is absurd, and wholly unlike the broad and bold workings of Nature, and is incapable of producing good effect or suitable variety,—for, although the trees be various, and have in themselves the principles of opposition and contrast in a high degree, yet when disposed in this way, and so mingled together, every twenty rods of it will be but the repetition of the former twenty rods,—and although the Plantation should be 20 miles round, it is capable of affording no variety beyond that of each tree's actual identity, which, at a distance, cannot be recognized. Such Plantations always look dull and heavy in colour, in consequence of the complete mixture of the bright and the dark together,—so *black* and *white*, the greatest of all contrasts, when blended, become *grey*,—thus, too, the

most brilliant Primitive colours, *red, blue, and yellow*, when mixed together, form a *dusky* hue, nearly approaching to a *sooty black*. The practice is obviously so bad, that it must necessarily be soon abandoned.

After a few years growth, *thinning* is absolutely necessary to the welfare of the PLANTATION,—for, either the larger trees will be robbed by those which have not so well succeeded, or they will grow up, choak and exhaust each other.

PAPWORTH'S Orn. Gard. p. 44-46.

The arrangement of groups and masses of Trees should be so made, that they shall not divide the ground into equal portions, for it is important that broad spaces of verdure shall be preserved and contrasted by the less, being so proportioned that the larger shall be seemingly magnified by the opposition. Unequal gradations in distances of objects should also be observed,—on this the effect of the aerial and linear perspective of the scene is greatly dependent.

When the ground consists of Hill and Valley, much beauty may be produced by disposing the forms so as to rise irregularly up the ascent, thus

increasing the heights, whilst the Valley is chiefly disposed in Pasture,—for the seeming elevation of the hill is magnified by the additional altitude of the trees, so long as the Valley is unoccupied. To abandon this advantage by planting the Valley, would be a gross error, into which, however, many *Amateurs* have fallen, or have permitted to exist, because they have argued that it must be right, as Nature is less prolific on the Hill than in the Valley,—forgetful, that she often leaves the Valley and clothes the Hill with Trees, and is then most beautiful in her operations.

PAPWORTH'S Orn. Gard. p. 73-4.

Trees planted so as to appear *detached* from the groupes or masses, and being yet in their neighbourhood, have a very pleasing effect, produce variety, and give solidity and breadth to the greater masses,—these should be placed at *unequal distances*, or they betray the interference of Art. *Insulated trees* are rarely unpleasing, when so disposed as to leave spaces decidedly differing in quantity between them,—it is otherwise, if they occupy the Lawn or Park in spaces of mathematical sameness,—and it has been observed of small groupes, that the effect is

most agreeable, when their trees are planted in *odd numbers*, at least, so far as *seven*, beyond which the eye does not convey to the mind impressions so accurate as to enable it to determine on the instant, if the Numbers be odd or otherwise.

PAPWORTH'S Orn. Gard. p. 74.

It must, always, be remembered in good time, *that it is in vain to plant, unless the ground is suited to it by trenching and all the preparations of the Gardener*, and this too, in an ample and liberal manner,—if this be omitted, the growth of a few years will demonstrate the error by the weak, and, perhaps, decaying evidences of the Trees themselves,—on the other hand, the growth will correspond with the culture, and with interest reward the labour bestowed upon it for it's advantage, provided the ground *be well drained* at the same time, if it be of a nature to retain the rains, for then the portions trenched or dug become pond-like, and the roots are too constantly immersed in water. So, when a single tree is to be planted in the Lawn or Pasture, it generally happens that a mere hole is dug for it, perhaps, indeed of sufficient depth and size, and the ground properly enriched for the purpose, but, as no

immediate drain presents itself, it is so left, and necessarily becomes a reservoir for the water, which not having means of escape, the root rots, and in a short time the plant becomes *stag-headed*, (as it's manifestation of decay is called), it gradually withers and soon dies, or continues to exhibit a deformity and the negligence of the Gardener.

PAPWORTH'S Orn. Gard. p. 82.

Low growth, and particularly *Thorns* and *Hollies*, are useful in concealing that defect in Parks, called "*The browsing line*," produced by the Deer or other Animals, who bite off the branches to an equal height from the ground, creating thereby a parallel and offensive vacancy around all the foliages that admit their devastations.

PAPWORTH'S Orn. Gard. p. 82.

THE PLANTATION surrounding a place, called a "*Belt*," I have never advised,—nor have I ever willingly marked a Drive, or Walk, completely round the verge of a Park, except in small Villas where a dry path round a person's own field, is always more interesting to him than any other Walk.

Small Plantations of trees, surrounded by a fence, are the best expedients to form groupes, because trees planted *singly* seldom grow well,—neglect of thinning, and of removing the fence, has produced that ugly deformity, called a "*Clump*."

REPTON'S Landscape Garden. p. 14.

It is a mistaken idea scarcely worthy of notice, that the beauty of a Group of Trees consists in *odd numbers*, such as *five*, *seven*, or *nine*,—a conceit which I have known to be seriously asserted. I should rather pronounce, that no Group of Trees can be natural, in which the Plants are studiously placed at equal distances, however irregular in their forms. Those pleasing combinations of trees which we admire in Forest Scenery, will often be found to consist of *forked* trees, or at least of trees *placed so near to each other*, that the branches intermix, and, by a natural effort of vegetation, the stems of the trees themselves are forced from that perpendicular direction, which is always observable in trees that are planted at regular distances from each other. No Groupes will, therefore, appear natural, unless two or more trees are planted very near each other, —whilst the perfection of a Group consists in the

combination of trees of different age, size, and character.—Yet it will be generally more consonant to Nature, if the Groupes be formed of the same species of trees.

REPTON'S Land. Gard. p. 47.

Instead of surrounding a young Plantation with a hedge and ditch, with live quick or thorns, I generally recommend as many, or even more, *thorns* than *trees*, to be intermixed in the Plantation, and the whole to be fenced with posts and rails, more or less neat, according to the situation,—but, except near the House, I never suppose this rail to continue after the trees (with the aid of such intermixed thorns) are able to protect themselves against cattle,—and thus, instead of a hard marked outline, the Woods will acquire those irregularities which we observe in Forest Scenery, where in some few instances the trees are choked by the thorns, though in many they are nursed and reared by their protection.

REPTON'S Land. Gard. p. 84.

I have endeavoured in all I have stated, to point out some of the advantages that are gained, by *breaking with Trees a uniform View* from a House,

and to obviate some of the objections to such a method,—and I have done it more fully, because the opposite system has strongly prevailed. I do not mean, however, to assert that such *Breaks* are always necessary, or expedient,—though, in my opinion, it can seldom happen that a View will not be improved, from one, or more Trees, rising boldly above the Horizon. Where fine *old Trees* are left, they plead their own excuse,—but, for many years, there is a poverty in the appearance of *young single Trees*, that may well discourage Improvers from planting them, though they may clearly foresee the future effect of each Plant, and wish for old Trees in those positions. That poverty may be remedied, by making *dug Clumps* in most of the places fixed upon for single Trees, and by mixing Shrubs with them. This produces an immediate mass,—the temporary digging and the shelter, promote the growth of the Trees, intended to produce the effect,—by degrees the Shrubs may be removed entirely, or some left to group with them, as may best suit the situation,—and, as they get up, the Boughs may be opened and trained, so as to admit, or exclude, what is beyond them, just as the Planter thinks fit.

PRICE'S Essays on the Picturesque, vol. 2. p. 228.

EVERGREENS.

EVERGREENS are very extensively used in Pleasure-grounds, because they exhibit a Scenery in the adverse Seasons of the year, which is very agreeable, and not to be obtained without them,—they should, however, be varied by Ornamental Shrubs of the *deciduous* kind, and by Trees of delicate foliages, of which the *Acacia*, the *Laburnum*, and the *Sumac* are useful additions,—as are also, the early flowering Trees, as the *Almond*, the *Scarlet Cherry*, and such ornamental growths, as do not belong to the Orchard.

Extensive *Walks*, and, in some instances, *Drives*, have been clothed with EVERGREENS, with considerable effect,—but these are only proper, when the Domain is of so great an extent, as to admit it without an injurious abandonment of the deciduous kinds, for unless they are relieved in the chief points by those trees, which experience the more decided changes natural to the Seasons of the year, the eye would experience satiety, however grateful it might feel for the verdure they afford at those times, in which Nature is usually deprived of her foliage.

It will hence be seen that EVERGREENS are not substitutes for those beauties beyond the Vicinity of the Dwelling, where indeed they are precious to us, at the time in which they are most needed, and where they become almost a part of our domestic furniture.

PAPWORTH'S Ornam. Gard. p. 17.

EVERGREENS are numerous, and by adopting every class of them with judgement, portions of the Grounds may be cheerfully embellished with foliage during the Winter season.

PAPWORTH'S Orn. Gard. p. 82.

SHRUBBERIES.

THE effect of planting LOW SHRUBS near the house, is invariable in it's advantages,—it is demonstrative of cultivation,—it affords a variety of breaks to the Views around,—and assists in blending the upright lines of the sides of the house with the horizontal one of it's base. If a house be viewed, as it usually is, when some distance from the Public roads, it may be assumed as a rule, that the base line should be in part concealed by intervening Plantations.

PAPWORTH'S Rural Residences, p. 67.

I have occasionally planted near each other such trees as the *Laburnum* and the *Acacia*, with *Weeping Birch* and *Willows*,—adding such Flowers and Shrubs as gracefully accord, by the pendulous manner of their growth,—this makes a source of pleasing variety in our Gardens,—while, in others, I have collected together all the different species of some beautiful Genus,—thus, in the *Thornery* at *Woburn* are to be found every species of *Thorns*, which will bear the Climate.

REPTON'S Fragments, p. 97, note.

TREES, whether single or in groups, whether young or old, are obviously of the greatest use in accompanying Buildings of every kind,—but there seems to be a much closer union between them and *Low Buildings*. Cottages appear to repose under their shade, to be protected, sometimes supported by them,—and they, on the other hand, hang over and embrace the Cottage with their branches,—it seems as if they could never have been separate from each other,—and there would be a sort of cruelty in dividing them. If Trees thus adorn the Cottage, that, in return, by the contrast of it's form and colour, no less enhances the peculiar beauties of vegetation, and often fixes the attention on Trees, which in other situations would be unnoticed. No wonder, then, if we are particularly struck with any of the beautiful *Exotics*, when so placed,—with an *Acacia*, a *Pine*, a *Cedar*, that shade part of a Village-house,—with an *Arbutus*, or a cluster of *Lilacs*, overtopping the wall, or the pales of it's garden. In these cases, besides the real and less familiar beauty of such Trees and Shrubs, and the effect of Contrast, there is another circumstance that helps to attract and fix our attention,—they are separated from that infinite variety of similar productions, which constitutes a principal merit and defect of SHRUBBERIES, and collections of *Exotics*.

PRICE'S Essays on the Picturesque, vol. 2. p. 410.

CLIMBING PLANTS.

BUT though Trees and Shrubs of every kind have a peculiar and distinguished effect, in consequence of accompanying, and being accompanied by, the Houses of a Village, there is another tribe of Plants which gains still more by such a situation, and which indeed no other can shew to such advantage,—I mean the various sorts of CLIMBING PLANTS. All of them in their native soils, and in their wild state, twist themselves round Trees or Bushes, mixing their Foliage with that of their Supporters, enriching their Summits, or hanging in Festoons from their Branches,—nor can any thing be more beautiful than such a union. But of the *Exotic* kinds, few among those that endure the open air, will bear the drip of Trees, so as to flourish amidst their Boughs,—they, therefore, are generally seen nailed against a flat wall, or supported by a pole,—neither of which are very favourable to their effect. As almost all of them require a free circulation of Air,—many of them, Warmth and Shelter,—the best situation, in regard both to their health and effect, seems to be a *Projection from a Building*. *Porticos* of regular

Architecture, are too costly to be made *Supporters* of CLIMBING PLANTS, however beautiful their union might be,—and the same thing may in general be said of Temples and Ornamental Buildings, in Gardens and Pleasure grounds. Other Buildings might very well be made expressly for that purpose,—but it would be difficult to contrive such a variety of Supports of different characters, as may be found in a Village,—or which, if not found there, may always be added to the Houses of it. A great diversity of sudden and singular Projections is to be met with in all Old Houses, that have been added to at different times,—but what I principally allude to, are PORCHES, of which so many Models may be taken, both from real Buildings, and from Pictures. Wherever Honey-suckles, Vines, Jasmines, grow over them, they attract and please every eye,—and the same sort of beautiful effect (not indeed more beautiful) would be produced by the less common *Exotic Climbers*.

It seldom happens that the Taste of the mere Collector of curious Plants, and that of the Picturesque improver, can be made to accord so well as in this instance. Village-houses generally afford many warm Aspects and sheltered Situations, where the less hardy Climbers will flourish, and of course

a still greater number of more exposed Walls and Projections, against which those that are perfectly hardy may be placed,—and from the irregular shape of many of the Houses, there are various divisions and compartments of various sizes and heights, by means of which a Collector of CLIMBING PLANTS might arrange them, according to their different degrees of Hardiness and Luxuriancy,—so that while he was indulging his favourite passion, he would be adding the most engaging Ornaments, to the most pleasing of all Rural Scenes. In all CLIMBING PLANTS, there is so much beauty arising either from their Flowers, their Foliage, or from their loose and flexible manner of growing, that no arrangement could well prevent them from giving pleasure to the lover of Painting, as well as to every Spectator:—For the detail would be in a high degree interesting, whether the Plants were considered in a botanical light, as detached flourishing specimens,—or, in a picturesque light, as exhibiting a variety of new combinations of Form and Colour,—the different vegetable Tints being sometimes blended with the rich mellow Hues of old Stone or Wood-work,—sometimes with the neatness of the fresh colours of new work. Sometimes, too, the more light and delicate Leaves and brilliant Flowers would appear

alone,—at other times, mixed and twined with large broad Leaves,—either jagged and deeply indented, such as the *Vine*,—or entire, as those of the *Aristolachia*.

PRICE's Essays on the Picturesque, vol. 2. p. 414.

FRUIT-TREES.

THOUGH I have particularly dwelt upon the beauty of *Climbing Plants*, I do not mean that no others ought to be made use of in such Situations as I have described. Where there are Brick Houses in Villages, we sometimes see FRUIT-TREES against them, while Honey-suckles or Jasmines are trained over the Porch or the Trellis before the door. This mixture of Utility with Ornament, of that which is nailed close to the Wall, with what hangs loosely over a Projection, forms a pleasing variety,—indeed, FRUIT-TREES, which in every Situation give the cheerfullest ideas, are peculiarly adapted to Villages,—for, as they exhibit both in Spring and Autumn a striking image of Fertility, they are the properest, and indeed the most usual accompaniments to Habitation. Considered, likewise, in another point of view, they are seldom seen to such advantage in other Situations,—the effect of *Blossoms*, however gay and cheerful, is often, in Painter's language, "*spotty and glaring*,"—but I have frequently observed, that when they were seen near stone buildings or houses of a light colour, the whole (to use

the same language) was upon the same scale of colouring, and produced a highly brilliant, but harmonious Picture. Should the Taste of Improvers be turned towards the Embellishment of Villages, a variety of such standard FRUIT-TREES might be introduced, as are remarkable in their different kinds, not only for their Goodness, but for the Beauty of their Blossoms and Fruit.

PRICE'S Essays on the Picturesque, vol. 2. p. 416.

COLOURS.

THE pleasing effects which may be produced by *Light* and *Shade*, are capable of increase by COLOUR. Vegetation, in the hands of the Landscape improver, is a substitution for the *Palette* of the Painter, and both use them upon the same principles. But, as the green colours of the Landscape artist may generally be divided into the simple denominations of *light* and *dark*, he cannot do better than view them as such, and proceed accordingly,—thus he will augment his effects of *Light* in his general arrangements, by light-coloured trees, and increase his *depths* by the dark ones,—and thus he will produce *Contrast* and *Opposition*, and give general effect of disposition and colour, even without the invigorating benefit of sunshine.

The *Blossoms* of some trees present another feature of COLOUR, which should be carefully applied,—they admirably embellish the near grounds and home plantations, by their gaiety and brilliancy,—but, on those accounts, they are not suitable to the general Scenery, because they either produce a

spotty appearance, or otherwise disturb the general Harmony and Park-like character. In low growths, however, if sparingly brought forward from the masses of trees which they contrast, they are certainly decorative and inoffensive.

In the DRESSED GROUNDS, and the FLOWER GARDEN, where Gaiety and Splendour should prevail, every thing that suitably contributes to them, in Art or Nature, is desirable aid, and there is ample space for an ingenious and tasteful display of them.—Towards accomplishing this, a few hints, well known to Artists, may be useful,—

Red and *blue* are called *hot* and *cold colours*, and all their modifications are considered as *warm* or *cool*, as *red* or *blue* are found to prevail in them,—they are strong in contrast to each other, but do not harmonize without the intervention of a third. The Colours that are said to be in perfect harmony, are *red* and *green*, *blue* and *orange*, *yellow* and *purple*,—they are, nevertheless, perfect contrasts, or in the extremes of opposition,—*Green* possesses a greater portion of repose than any other Colour,—Nature has, therefore, beneficently made it the mantle of the earth, and with which all colours agree. The use of *white* is too well known, as the means of increasing the lustre of Colours, to need further observation.

PAPWORTH'S Orn. Gard. p. 76-77.

THE LAWN.

By THE LAWN is meant that portion of *Grass-plat*, which lies between the House and the Pasture, and which is constantly kept mown, forming a verdant carpet on which the Building stands, and amongst the improvements which have resulted from the modern practice of Gardening, it merits particular notice,—for, in small Dwellings, it is a substitute for the broad Gravel, or stone Terraces, which were formerly adopted,—it now receives the inhabitants from the Windows of the apartments,—and, in fact, THE LAWN has become a favourite auxiliary to every apartment of the Ground-floor.

THE LAWN is usually separated from the *Pasture* by a light Iron-fence,—from *Parks*, by a ha! ha!, or sunk-fence and terrace. Its embellishments are beds of choice Shrubs and Flowers, formed upon it of various shapes, and by single Evergreen trees or Shrubs growing from the grass, and which should be distributed upon the same principles, as are described in the subject upon Planting in general,—if these are judiciously disposed, they will harmonize the Landscape with the Building, and dismiss the

nakedness which too commonly prevails in the
LAWNS of Villas in general.

PAPWORTH'S Ornam. Garden. p. 94.

We must so dispose a *Fosse*, or *Ha! Ha!*, that
we may look *across* it, and not *along* it. For this
reason a *Sunk-fence* must be *straight*, and not *curv-*
ing,—and it should be short, else the imaginary
freedom is dearly bought by the actual confinement,
since nothing is so difficult to pass, as a deep Sunk-
fence.

REPTON'S Landsc. Garden. p. 81.

GRAVEL WALKS.

GRAVEL WALKS must be separated from beds of Flowers or from Plantations, by a border or verge,—where the labour to the soil is frequent, as in Flower-beds, and the Kitchen Garden, *box* is the favourite edging,—but to Plantation paths, the verge should be of *grass*, from 15 to 24 inches in width, where they are not connected with portions of Lawn,—but otherwise, if it can be so distributed, the Path should seem to be inlaid upon the Lawn itself, skirting it's area and separating it into occasional bays, and avoiding the objectionable parallel lines, which otherwise belong to grass verges.

In the formation of *Grass Paths*, great care should be taken to lay between the soil and the turf a *bed of lime and smith's ashes*, or other sufficient means to prevent the occurrence of *Worm-casts* upon them,—for, without this precaution, they become unpleasant to walk upon, unsightly, and very troublesome to the Gardener.^a

PAPWORTH'S Orn. Gard. p. 99.

^a *Note.* Some of the best Gardeners about London have lately used, with great success, a stratum of *Soap-ashes* spread under the gravel, to prevent *Worms* rising beneath the *Walks*.

SEATS.

SEATS are generally applied to two purposes in Gardens,—the first and principal is, to enable us to enjoy the Beauties of the place which we are examining, better, by offering, at reasonable intervals, opportunities for resting,—for without them, a long Walk, though amidst the most beautiful Scenery, must fatigue, and become tiresome.—The second is, for marking or pointing out Scenes that might escape observation, and are worthy of attention on account of some particular beauties of composition, or singular natural ones which they may possess,—to this purpose they are applied in some of our best Gardens,—the double View at *Persfield*, and that from the Hill at *Woburn Farm*, are happy instances of their application.

ROBERTSON'S designs, pl. 1.

PARKER'S: Orn. Gard. p. 99.

Note. Some of the best Gardeners about London have lately used, with great success, a stratum of soap-ashes spread under the gravel, to prevent Worms raising beneath the Walks.

STREAMS.

IN laying out ground for the RIVER, particular regard should be had to the point from which it would be chiefly viewed, as from the House or Lawn, so that it may obtain variety of form and incident, and display the greatest possible *breadth*, contrasted with the *narrowness* consequent on the *Perspective*.

The usual practice has been, to place the *Water* so, that persons at the House shall look *across* rather than *along* its course,—this gives the effect of equal width to the Stream, although it may considerably vary in its dimensions.

The same principle should be applied to the formation of *Lakes* and *Islands*,—for, by a proper arrangement of form agreeably to the laws of *Perspective*, their magnitude will, in appearance, be greatly increased,—but, if this be neglected, they will seem proportionably to diminish.

PAPWORTH'S Orn. Gard. p. 62.

The management of the varieties of the margin of ORNAMENTAL WATER is of great consequence,—when it is viewed *transversely* or over *narrow por-*

tions of it, the ground should slope to the water's edge, or the banks will intercept the view of it's surface, and, perhaps, hide it wholly,—on the other hand, when Water is viewed *upward* in it's length, steep and broken banks add the advantages of form and colour to the variety which it produces, and give force and vigour to the scene.

WATER should be placed to the *Southward* of the Mansion, not only on account of the Coolness of effect, but as it's Brilliancy is augmented when so viewed.

Because Nature is not prolific of the nobler trees in the vicinity of much Water, she has added to her store, such as are peculiarly suited to it's decoration,—and, in the aquatic plants will be found the means of adding still more extensive variety, than at first appears, to the retired Scenery of the Grounds,—these, differing in Colour and Character, may be so arranged as to be highly ornamental, and favourably contrast the Valley with the Hill.

When the Valley is not of sufficient extent to allow the introduction of the LAKE, the RIVER may be much improved by separating it's *course* into *branches*,—thus forming small Islands or Aits,—which, when planted according to their forms and characters, will become admirable Embellishments.

The *rippling motion* of WATER is a circumstance, to which Improvers have seldom paid sufficient attention. They generally aim at a broad expanse and depth, not considering that a narrow shallow Brook in motion over a gravelly bottom, is not less an object of beauty and worthy of imitation.

REPTON'S Landscape Garden. p. 41.

The last finishing charm of a Village Scene, as of all others, is WATER,—and though there is no character of Water, which will not add an interest to whatever is connected with it, yet a BROOK seems to be that, which most perfectly accords with the scale and character of a Village.

PRICE'S Essays on the Picturesque, vol. 2. p. 424.

CONCLUSION.

IN the perusal of these Pages, some repetition of the same Advice will have been remarked,—but that redundancy could not well be avoided, where Impartiality was studiously intended, and where Authors treating of the same subject would necessarily make use of similar Sentiments,—Slight differences of opinion have, however, been occasionally introduced, to guard the Reader against a too implicit dependence upon a favourite System,—and, by this mode of arrangement, an opportunity is obtained of contrasting the thoughts of those, who have turned their attention more particularly to this delightful topick. If the Selections have been made with judgement, a wider scope may be indulged, by reference to the several Works of the Writers here detailed,—either to expand the sphere of Inquiry, or to remove any Obscurity which detached sentences

from the general Context may inadvertently have occasioned.

I am sensible that great Forbearance is required, for the peculiarity of this Compilation,—which owes it's origin solely to a desire, to make myself acquainted with some of the leading principles of Architecture, as connected with RURAL RESIDENCES. The pleasure of the Study increased my Researches,—and, what was at first indispensable, has led me to think, perhaps, unwarily, that the Utility intended for myself, might afford equal benefit and amusement to others,—though I entreat, it may always be understood, that these are only HINTS, and that a more comprehensive Knowledge must be sought for in elaborate Treatises, or from Professional Men.

I cannot, however, conclude, without expressing my warmest Gratitude to Mr. BUCKLER, for the elegant specimen of his Taste which embellishes the Title-page, and which so chastely illustrates most of the remarks that are here introduced,—nor

do I admire the beauty of his Pencil more, than I value his Integrity of Character, and esteem his Sincerity as a Friend.

NICHOLAS CARLISLE.

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